

# TENNESSEE FOLKLORE SOCIETY BULLETIN

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Cover Photograph: The late Charles Faulkner Bryan and a part of his collection of musical instruments. Professor Bryan was President of the Tennessee Folklore Society in 1949 and 1950. The photograph is used through the courtesy of the News Bureau, George Peabody College for Teachers.

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## THE TENNESSEE FOLKLORE SOCIETY

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## MOUNTAIN PEOPLE

By

Mrs. Mary Tutwiler Anderson  
Birmingham and Mentone, Alabama

The first thirty summers of my life were spent in a lovely old white-columned house at the foot of Lookout Mountain. The next forty-four summers were spent on Lookout Mountain itself, and thus I came in contact with the people, and learned to know their beliefs, customs, fancies and foibles.

The real mountaineers are a race apart--a people peculiar unto themselves. They are laconic and very proud, and like the Scotch Highlanders they hold themselves much above the valley people. A real mountaineer will not drink valley water; neither will his stock. Their talk, when they have any, contains words that date back to the Elizabethan age, so do some of their songs. I have heard them sing verse after verse of "Barbara Allen."

I once asked a mountain man directions and he replied, "Ifen you-uns take that little worry road over yon side ye'll shorely get all gummed up." That really meant the road was muddy.

Many a time, as a little girl, I have ridden up the mountain on the long pole that used to extend from the bed of an old ox-wagon. It was great fun to balance on it and swing your feet and feel you were living dangerously.

Later on, when I was still slender and still active, I used to go hunting with the men--way back in the mountains. We would often go up to isolated little cabins, either to ask permission to hunt on the land, or sometimes, on very cold days, just to warm by the fire. On our approach the women and children invariably scuttled out of the house like startled fauns to hide in the nearby woods--leaving men folk to deal with this strange creature who wore pants and openly went about with the men. If we stayed long enough they would creep back and peer at us through windows, if any, or cracks, if not.

In those days, the mountain folk were full of superstitions. For instance, no mountain woman would dream of having a baby without someone putting an axe under the bed "to cut the pain." One day I saw an old woman, the top of whose head was snow-white and rather peculiar looking. Upon being asked what she had on it she explained she had had the headache for about three months and that was salt on top of her head. I tried to tell her that treatment was useless and couldn't possibly help her, whereupon she replied "That shows you don't know about these things--it's already done help me right smart."

When my son was remodeling the old family house he had a large crew digging a cellar. Just by way of being pleasant, as I passed them, I said, "Have you boys come across the skeleton of that Indian who was buried here?" Next day not a word was heard of it, and I moved into the doghouse pronto!



During that same remodeling, a very fine bull whose private pasture was next door to the old family graveyard got loose in the night, broke into the cemetery and rooted up several of the frail old tombstones--some pre-Civil War. This was quite a sacrilege as my great grandmother, father, and three great uncles, killed during the war, were buried there. It was moonlight and some people coming home late at night saw the commotion in the cemetery and put out the word that the Winston ghosts were coming out of their graves because the old house was being disturbed. The rumor persisted for months and no one would walk past the place after dark.

One day I was dressing a minor wound on the leg of one of my children. I had the usual home remedies on a table: sterile gauze, cotton, and ointment. An old mountaineer came by, paused to watch the operation. Finally he said, "You don't need all that foolishness, Honey--just go out in the big road and get you a little clean, dry dirt and sprinkle on it. That'll core ut right up." The use of cobwebs to stop bleeding is almost universal, and the odd thing is the users never seem to have blood poisoning.

A woman who used to work by the day to support herself and family was one day working for my aunt. She had spent the day washing woodwork and scrubbing floors. Toward evening Aunt Josie said, "Now, Lucy, you can wash these windows." She straightened up from her position on hands and knees and fairly spat out the words, "No, Madam, I wash nobody's dirty windows." "In that case," said Aunt Josie, "I'll pay you and let you go." "You needn't pay me nairy cent," replied Lucy, "I'll give you that to find out out." Why window washing should be lower in the social scale than floor-scrubbing, I'll never know, but it evidently was.

Lucy had some extra-marital activities that finally resulted in another son, and she used him to blackmail one of our more prosperous merchants. She could neither read nor write so she used another person to write the threatening notes to her partner in crime. She then left them in a hollow stump on the edge of the village. The notes consisted of one sentence: "Leave ten dollars in this stump, or I'll tell--and I'd a leetle ruther tell." Apparently each note brought results. There was a rumor current at one time that a copperhead snake bit Lucy one day and the snake died!

I'm afraid some mountain people will never receive the Good Housekeeping Seal for cleanliness. A friend of mine visited a sick woman who was lying on the far side of a double bed. Her hair, a plait thicker than my own, came all the way across the bed and hung down to the floor. The visitor remarked on her extraordinary suit of hair and asked, "How on earth do you manage to wash it?" "I dunnt," said the ailing one, a full grown woman, "I ain't niver washed it yit."

While we city people are moving heaven and earth to get ourselves out in the sun, the mountain women go to any length to keep out of it. When they work in the fields they always wear sunbonnets, the hottest headgear known to man. They also pull old stockings over their arms to keep off the sun.

Country people are great on snake tales. In the summer of 1959, the papers were full of a monstrous snake seen up in Albertville. It was said to be 30 feet long and as big around as a telegraph pole. Every week's issue of the Fort Payne Journal was filled with



rumors and tales of people who had seen the monster. They said it had swallowed, at first report, a calf, then a cow, and finally a tractor. It was never really proved, however.

Something quite as weird, and a little closer to home, was proved, however. A man was reclaiming land over on the ridge. He killed a rather large rattlesnake and threw the corpse on a brush pile he had made. On going home for mid-day dinner, he told his family about it and they promptly said, "Why didn't you bring home the rattles?" He went back to work and at the end of the day went to the brush pile, saw the snake's tail sticking out, and cut off the rattles. In a minute he noticed the dead snake--with rattles intact--on top of the brush pile. He had evidently cut the rattles off the dead snake's mate which had come in search!

Mountaineers must have some extra joint in their backbones for they can literally squat for hours. It fairly makes me ache to look at them, but it really is their favorite posture. They squat around a tree and "trade or swap" for hours at a time. Trading is the breath of life to them, and the greater the trader the more revered. I knew one Doc Shradrack who left home with a four-bladed pocket knife and came back some weeks later with five horses. No money ever changed hands. There was an old man who lived back in the mountains in the most primitive style, though he was the local Croesus. His house didn't have a chair in it. His whole family went barefoot all summer, both old and young, male and female. Uncle Newt had come into a little money, how is neither here nor there. He loaned it out at a ruinous rate of interest to his friends and neighbors, and what wasn't out working for him he kept between the pages of a Sears Roebuck catalog. This he put on a rafter in his one-room cabin and all day and every day he squatted under the catalog with a loaded shotgun in his hands. He stayed there on guard until he died. How they ever unbent him for burial I'll never know.

The little town of Valley Head owns one of the world's most remarkable jails. Built during depression days with W.P.A. labor, it so seldom functions as a jail that it has gradually been put to other uses. It contains the town's library, and on occasions houses such extraneous endeavors as flower shows, and even church suppers. When a rare prisoner appears the sheriff has to give him money and send him to the village restaurant to eat since there are no cooking facilities at the jail. He always tells him to hurry back--and he always does.

One very cold winter when we happened to be on the mountain we went for a brisk walk. The woods were really a winter wonderland, every twig encased in sparkling ice. At the Falls, spray had frozen and hung in great airy masses from the rocks, and icicles as big as tree limbs hung like a curtain from the overhanging cliffs. We stopped at the home of one of the more prosperous mountaineers to warm. Of course they had a roaring fire, but we noticed the floor had wide open cracks and one could see the frozen ground beneath. We asked the man why on earth he didn't stop the cracks and he replied, "Wal, now, our chickens roost under the house and my wife can count 'em through the cracks, and that way she keeps her eye on 'em."

When the country was first settled, way back before the Civil War, almost everything a family needed was raised right on the place. But about twice a year it became

necessary to make a trip to the nearest town, in this instance Chattanooga, for coffee, sugar, spices and such things as couldn't be grown at home. When these trips were being organized all the families in one community got together in one house and camped together with a few very old men for protection against Indians and bushwhackers, while all the other men made the journey into town. With the means of transportation then available it was a hazardous journey, and great was the rejoicing when the wagons were sighted nearing home.

One summer when I was a little girl my grandfather had a white cook. She was a typical mountain woman, lean and angular, who possessed an old muzzle-loading rifle and the ability to knock a squirrel's eye out at fifty paces. I know this for a fact because I saw her do it. It was a proud day in my life when I could persuade Mrs. Taylor to take me hunting, and we always brought home the squirrels.

Mrs. Taylor lived in a room over the disconnected kitchen; in my ramblings in the kitchen in the evenings, after supper, I kept hearing a buzzing sound--as of a king-sized bumblebee. After several evenings of this I decided to do a little research so I climbed the steep stairs to Mrs. Taylor's room and there a sight greeted my eyes which absolutely enthralled me. Our cook was spinning on one of those high old wheels and the buzz it made was the sound that drew me. I was so intrigued with the, to me, glamorous performance that I finally persuaded her to teach me, and I soon became quite adept both at carding and spinning the wool.

This accomplishment stood me in good stead when I went back into the fastnesses of Sand Mountain with my uncle who was a land agent. We came to a secluded cabin from which came the old familiar buzz. Upon dismounting and going in we found an old woman busily spinning. She greeted us in a half-hearted way--city strangers are not welcome in a mountain cabin. Presently she had to leave the wheel for some household chore and I stepped up and took over. Her complete and utter surprise was only equalled by my uncle's. After that we practically owned the cabin; she even made us stay to dinner, and although I didn't especially like the greasy beans and corn pone, I ate them like a man.

This same old woman told me about seeing the Yankee troops marching up our valley to the battle of Missionary Ridge. She said the whole valley, as far as the eye could see, was blue with them, and the dust of their marching was so thick that they all had handkerchiefs, or rags, tied over their noses and mouths. She also said she could hear the guns from that battle.

My grandmother used to tell me about an old mountain woman up above Sulphur Springs who lived to be 114 years old. Up to her very last years she used to walk into Valley Head, the nearest trading center and about fifteen miles away, with her heavy brogan shoes tied together and hung around her neck. On the outskirts of the village she would sit down and don the shoes and then walk proudly and painfully into town. Her youngest son died at seventy and when he was laid out she stood looking down at him and said, "Pa allus said we never would raise this child."

Another family who lived in that general vicinity was, by mountain standards, quite well to do. The husband had given his wife what was, in their book, a quite valuable

ring. The fact that it probably cost about \$25.00 is neither here nor there. The wife died on her first wedding anniversary and was buried--ring and all--in bridal array, white dress and veil. That night the bereaved husband was sitting by the fire sunk in deepest gloom when he heard a noise at the door. Upon opening it there stood his wife, her white dress all spoiled with blood. To his everlasting credit be it said that he did not skriek and run away. Instead he folded her in his arms and carried her to the fire. A thief, having heard she was buried with the ring on, dug her up. Being in a hurry and the ring being tight, he cut the finger to get it off. This started the blood to flowing and she snapped out of the cataleptic state. She lived a long, full life after this startling episode, but I expect the thief died of nervous prostration.

In reminiscing, it's almost impossible not to bring in one's own family. This is what I'm going to do, so I ask your indulgence. My great grandmother who was a tiny little woman, with the soul of a lion, managed to save a few turkeys from the invading Yankees by hiding them upstairs. In time, and by most careful nursing, the flock increased to twenty-six. One day shortly after the close of the war when things were at the lowest ebb, company came to Winston Place. There was not much to offer them but great grandmother did have a huge jar of brandied cherries from an old tree in the orchard. These were served and eaten rather bountifully, the stones being subsequently thrown out into the yard.

After several hours the cook rushed in wringing her hands, "Ole Miss, every single one of them thar turkeys is laying out there in the yard cole stone daid." Grandmother, being a frugal soul, decided she could not let them be a total loss so she had the cook pick all the soft feathers off to save for bed ticks and pillows, leaving only the big wing and tail feathers. The corpses were then thrown in a pile near the back gate.

In a couple of hours the cook came rushing back all agog with excitement, "Ole Miss, for the Lord's sake come see; them thar turkeys is all alive again and strutting around wid dey wings all stretched out and dey tails spread and dey haids to one side looking at each other and saying 'ppfft-ppfft' at each other." Sure enough the birds had gotten dead drunk on the brandied cherry stones and had merely passed out. But, alas, they now faced the rigors of winter in a state of almost complete nudity, and since turkeys are very delicate, they would never survive. So great grandmother and the cook cut up an old blanket and sewed little woolen jackets on all twenty-six alcoholic turkeys and, incidentally, saved the whole flock.

All these are tales of my early youth and middle age. Now that the permanent wave, the radio, and the television have come to the mountain, things are quite different. The women are no longer chattels. They save up their butter and egg money and get permanents--thereafter looking as grizzly as any Fiji-Islanders, but very happy. One sees aeriels on tiny cabins way back in the mountains, and the itinerant vendors of vegetables quotes you New York prices on his home-raised wares.

It does my heart good to have some mountaineer say to me, "Did you see Old Bob Hope last night? He shore was a monkey!"



## FOLK RIMES OF SOUTHERN CHILDREN\*

by

John E. Brewton

George Peabody College for Teachers

Folk rimes, chants, and jingles play an important part in the lives of children. Parents repeat to them nursery rimes and sing to them traditional lullabies. The magical lines of Mother Goose are introduced to them as they lie in the cradle. As children grow older, they chant rimes as an accompaniment to ball-bouncing and rope-skipping. They use rimes or chants for counting out, for telling fortunes, and for charms. They use rimes for teasing and taunting other children, for satire and parody. They propose riddles in rime. They write rimes in autograph albums, expressing friendship, pronouncing blessings, vows, and entreaties, making uncomplimentary remarks just for fun, and giving advice. Folk rimes are associated intimately with children from the cradle to adolescence.

The folk rimes, chants, and jingles which children inherit are of two types: (1) those traditional rimes, chants, and jingles which are preserved and passed on to children by adults, and (2) those traditional rimes, chants, and jingles which children learn, not from adults, but from other children. The first type embraces the lore of the nursery, such as nursery rimes, Mother Goose, and traditional songs of childhood. The second type embraces the rimed lore of the playground and schoolyard, such as counting-out rimes, jump-rope rimes, banter or taunts, riddles, tongue twisters, autograph album or friendship verses, and parodies.

Iona and Peter Opie, who have recently completed a comprehensive study of the lore and language of school children in England, say: "The scraps of lore which children learn from each other are at once more real, more immediately serviceable, and more vastly entertaining to them than anything which they learn from grown-ups."<sup>1</sup> Adults tend to be unaware of this lore. Certainly adults do nothing to encourage its propagation; if they do not openly deride it or seek to suppress its more lively manifestations. It is in these rimes, chants, and jingles, say the Opies, that "the folklorist and anthropologist can, without travelling a mile from his door, examine a thriving unselfconscious culture (the word 'culture' is used here deliberately) which is as unnoticed by the sophisticated world, and quite as little affected by it, as is the culture of some dwindling aboriginal tribe living out its helpless existence in the hinterland of a native reserve."<sup>2</sup>

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\*Paper delivered at the Annual Meeting of the Tennessee Folklore Society, at George Peabody College for Teachers, Nashville, Tennessee, November 12, 1960.

1. Iona and Peter Opie, The Lore and Language of Schoolchildren (London: Oxford University Press, 1959), pp. 1-2.

2. Ibid., p. 2.

In this discussion of the folk rimes of Southern children, consideration is given to those rimes, chants, and jingles which have been transmitted by children to children rather than to those which have been transmitted by adults to children. The rimes, chants, and jingles of Southern children are taken from collections of my students and from an unpublished manuscript by Pearl S. Short: "Folklore in Marion County, Georgia."<sup>3</sup>

#### Counting-out Rimes

Many children's games require someone to be IT to start off the game. Since no one wants to be IT, children have invented counting-out rimes which they use to determine who must assume the role of IT. A volunteer or counter stands before the group and recites a rime of his choice, pointing a finger at a different child as he says each word. The child to whom he points on the last word is OUT of the counting on the next round. The counting is continued until only one is left, and that one automatically becomes IT. Sometimes, if children are eager to begin the game, the first one counted OUT is IT, but there must be a general agreement on this point before the counting begins.

The favorite counting out rime of Southern children is the "Eeeny, meeny, miny, mo" routine with its many variants, a routine which seems to enjoy an even wider popularity, Mr. Peter Opie declaring it "undoubtedly the most popular rime for counting out both in England and America."<sup>4</sup>

A counting-out rime which Dorothy Howard<sup>5</sup> reports as the most popular ritual of Australian children is also one of the most popular with Southern children. It is the familiar

One potato, two potato, three potato, four  
Five potato, six potato, seven potato, more.

This identity of preferred ritual by children in widely separated areas is remarkable and reveals the extent of oral transmission as well as the tenacity with which exact phraseology is adhered to.

Other counting-out rimes, or to use the old oral traditional word for them, rimbles, which are popular among Southern children are:

3. Pearl S. Short, "Folklore in Marion County, Georgia" (unpublished Ed.S. thesis, George Peabody College for Teachers, Nashville, Tennessee, June, 1956).

4. Quoted by Dorothy Howard in "Counting-out Customs of Australian Children," New York Folklore, Summer Issue, 1960, p. 133.

5. Ibid.

Monkey, monkey, bottle of beer,  
How many monkeys are there here?  
One, two, three, OUT goes he.

Inky, minky,  
Bottle of inky,  
OUT goes Stinky.

My mother and your mother  
Were hanging out clothes;  
My mother smacked your mother  
Right square on the nose.  
Your mother smacked my mother  
And turned her about.  
My mother smacked your mother  
And knocked her OUT.

A rimple used by North Carolina children illustrates how these children are unconsciously preserving old church chants and holy phrases. The rimple is:

Haley, maley, tipsy tee,  
Harley, barley, Dominee;  
Hotchy, potchy, cotchy, notchy,  
Hom, pom, tuskee.

Not only is Dominee obviously of church origin, but Haley, maley is "Hail, Mary."

#### Mad Rimes

What children in some parts of the South call mad rimes are the rimed jeers, jibes, taunts, and banter hurled orally at a boy or girl who is for some reason unpopular at the time. The purpose of mad rimes is to make the victim "mad" enough to go away, preferably, in tears.

Taunts are frequently directed toward the personal appearance of the victim.

Fatty, fatty, two-by-four,	It's raining, it's snowing,
Can't get through the kitchen door.	Your petticoat is showing.

Red, red; that's what I said.	What a shape, what a figger,
I'd rather be dead	Two more legs and you'd look like
Than red on the head.	Trigger.

At certain ages boys and girls seem particularly susceptible to mad rimes connecting them with the opposite sex. Bantering repetition of what they call "sweetie" rimes can cause the victims to run away crying or to fight back furiously. Rimes of this type heard on Southern playgrounds are:



Margie and Billy  
Are sweet as goo--  
I'd be ashamed  
If I was you.

Minnie's got a feller  
Ten feet tall;  
Sleeps in the kitchen  
With his feet in the hall.

Cheaters are taunted with:

Cheater, Cheater,  
Such a teater,  
Tommy Brown is  
A buzzard eater.

Pouters are punished with jibes like these:

Pout cat, pout cat  
What's wrong with you?  
Just tell me  
And I'll pout some, too.

You are mad and I don't care,  
Mess with me and I'll pull your hair.

Tattlers are assaulted with:

Tattle-tale tit,  
Your tongue should be split  
And every dog in town  
Have a little bit.

More vicious and more offensive are taunts such as these:

Yah! Yah! Sani-flush!  
Jennie brushes her teeth  
With a toilet brush.

Do-nothing, lazy  
Cross-eyed, crazy,  
I'll be glad when  
You're pushing up a daisy.

Heifer in the cowpen,  
Named Mary Jane.  
If you had any manners,  
You'd call her by her name--  
Heifer, heifer, heifer.

Threats are sometimes combined with taunts: as in these two "brag" type rimes.

I'll cut off your ears,  
I'll cut off your feet,  
I'll punch out your eyes,  
And dare your heart to beat.

I'll jump down your backbone,  
Tap dance on your liver.  
I'll cut your heart out  
And dare it to quiver.

The victims of such jeers, taunts, and cruel jibes are often overcome, but sometimes they are able to come back at their tormentors. So we find, that there are "answer-back" rimes. Some "answer-back" rimes used by Southern children are:

Sticks and stones  
May break my bones,  
But words will  
Never hurt me.

I'm a little piece of leather,  
But I'm well put together.  
I'm a little piece of tin,  
But I'm hard to bend.

You can salt me down,  
But you sho' can't keep me.  
You can kill me dead,  
But you sho' can't eat me.

#### Autograph Books and Friendship Rimes

As boys and girls approach adolescence, many of them, particularly the girls, become the proud possessors of autograph albums. Their friends are asked to write something in them for remembrance. So, we have another type of folk rime--the friendship rime. These friendship rimes vary from the serious and sentimental to the ridiculous and "smart-aleck" type. Some are very uncomplimentary--for fun, of course--and a bold boy may now and then write one of a risqué nature.

Most of the rimes fall naturally into divisions according to content. The task of writing something, or the place or manner of writing is the subject of such rimes as:

It tickles me pink,  
It makes me laugh  
To think you want  
My autograph.

Can't write; too dumb.  
Inspiration won't come.  
Bad ink, poor pen--  
Best wishes, Amen.

Way back here,  
Out of sight,  
I'll write my name,  
Just for spite.

You may have a friend,  
You may have a lover,  
So to save the paper,  
I'll write on the cover.

Remembrance is the subject of such rimes as:

Down by the river,  
Carved on a rock,  
Are three little words,  
Forget me not.

Remember well and don't forget  
The brown-eyed girl who loves you yet.

I'm glad I met you,  
And I bet you  
I won't forget you.

The "I love you" group of rimes, which may be written by either sex, are generally "clever" and intended to provoke laughter.

I love you once,  
I love you twice,  
I love you next  
To peas and rice.

I love you little,  
I love you big,  
I love you like  
A little pig.

The river is wide  
And I can't step it;  
I love you  
And I can't help it.

Birds sing,  
Bees buzz.  
Do I love you?  
I reckon I does.

A popular way to begin autograph rimes is with the line "When you get married."

When you get married  
And your husband is cross,  
Grab up the broom  
And show him who's boss.

When you get married  
And live in a truck,  
Order your children  
From Sears and Roebuck.

When you get married  
And live in a shack,  
Teach all your children  
To spit through a crack.

When you're married  
And washing plates,  
I'll still be single  
And having dates.

Autograph rimes expressing a cynical view of love and giving warnings and advice are:

If you want to go to heaven  
And wear a golden crown,  
When a boy starts to kiss you,  
Just politely knock him down.

Fall from the housetop,  
Fall from above,  
Fall from anywhere,  
But don't fall in love.

When you and Bill are courting  
And kissing at the gate,  
Remember--love is blind  
But the neighbors ain't.

The friendship rimes beginning "Roses are red" are, perhaps, the most numerous. Some are about love but many are of the uncomplimentary "smart-aleck" variety written to provoke laughter.

Roses are red,  
Violets are blue,  
I love you truly--  
I sho' nuff do.

Roses are red,  
Violets are blue,  
God made folks handsome,  
But what happened to you?



Roses are red,  
Violets are blue,  
Honey is sweet,  
But not like you.

Roses are red,  
Violets are blue,  
Pecans are nuts,  
And so are you.

Roses are red,  
Violets are blue,  
When it rains  
I think of you.  
Drip, drip, drip.

#### Parodies of Well-known Songs

Older children and young people enjoy making up parodies of popular song lyrics. Even sacred songs come in for their share of such parodies. And even though the repeating or singing of such parodies may bring down upon them the displeasure of their elders, youngsters get great fun from such activity.

Southern youngsters get great fun singing of the waywardness of an umbrella in a wind storm, a parody of "Swing Low, Sweet Chariot."

Verse: Wind done got you and carried you high,  
I'se runnin' for to catch you now,  
You'd better come down and keep me dry,  
I'se running for to catch you now.

Chorus: Swing low, sweet um-ber-ella,  
I'se runnin' for to catch you now.  
Swing low, sweet um-ber-ella,  
You wasn't made to fly, nohow.

Verse: If you git there before I do,  
I'se runnin' for to catch you now,  
Tell 'em, honey, I'se wet clean through,  
I'se runnin' for to catch you now.

Out of the Davy Crockett revival came a parody of "On Top of Old Smokey" which Southern youngsters also enjoy singing.

On top of Old Smokey,  
All covered with snow,  
I saw Davy Crockett  
Kiss Marilyn Monroe.

He asked if she loved him,  
And she answered, "No."  
"Bang! Bang!" 'twas the end of  
Sweet Marilyn Monroe.

### American Children's Lore Provides an Ample Field

Children's lore in the United States provides an ample field for collection and for study by the folklorist. While the field of children's lore in our country has not been entirely neglected by collectors and scholars, collections and studies in this area of folklore have been sporadic and limited. Collectors and scholars such as Dorothy Howard, Charles Francis Potter, W. W. Newell, Thomas W. Talley, Carl Withers, Paul G. Brewster, Vance Randolph, and others have made significant contributions to the collection and study of children's lore in the United States. What is needed, however, is a more sustained effort at collection and a comprehensive study of children's lore in our country comparable in scope and depth to the monumental work of Iona and Peter Opie dealing with the lore and language of school children in England.

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### TUNE DETECTING IN 19TH CENTURY HYMNALS\*

By

Dorothy Horn  
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As a part of a larger project, the writer has been trying to determine the melodic origins and antecedents of the hymns and tunes in three shaped-note books: The Southern Harmony, 1854 edition; The Original Sacred Harp (Denson Revision); and The New Harp of Columbia of 1867. This search has, to date, involved the examination of twenty-one hymnals and song books dating between 1793 and 1864 in an effort to discover three things about each tune: (1) the date, or approximate date, that it first appeared in a book; (2) whether its use was restricted to the South or whether it was popular in the North as well; (3) the various guises in which it appears.

Three things, amusing and possibly significant, emerge from this preliminary search: (1) a tune may appear under a wide variety of names; (2) two versions of a tune, which for lack of better terminology will be termed "folk" and "standard," may exist at the same time; and (3) (a matter which really has nothing to do with my project) a few German chorales, disguised as to tune and masquerading under new names, crept into American hymnals, though none is included in the three books forming the basis of the search.

Taking these three points up in order, one is aware of course that any hymn-tune may have more than one name. Dr. Jackson's books give some of these for the folk-hymns.

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\* Paper delivered at the Twenty-sixth Annual Meeting of the Tennessee Folklore Society at George Peabody College for Teachers, Nashville, Tennessee, November 12, 1960.

But the variety encountered is surprising. If you have read Hymn Tune Names, by Robert Guy McCutchan, you know that a hymn may be named after a person or a place that was associated in some way with its composition, or the title might be suggested by the words. And just to make things harder, the name may have no associative significance whatsoever. Lowell Mason, by the way, was a great one for doing this sort of thing.

The obvious first step in running down a tune is to look in the index of the book one is examining. Fortunately, many tune titles remain fairly constant, although, unfortunately, many others do not. Sometimes a name in an index may give one a clue as to the tune involved: it takes no great intelligence to suppose that a tune listed as "Social Band" in the Southern Harmony might just conceivably be the same as "Clamanda" in The Original Sacred Harp, the words of which begin "Come all ye lovely social band." Another example of this sort of thing is the tune called "Happy Matches" in The Original Sacred Harp. The Beauties of Harmony by Freeman Lewis, 1814, has a tune called "Few Happy Matches" which proves to be identical, even as to key. But on the other hand, who would suspect that this tune is the same as "Willoughby" in the Methodist Collection of Hymns and Tunes, of 1849?

And so the next step in tune detection is to read through every tune in each hymnal, hoping that one's memory for some four hundred tunes is good enough to spot the ones that sound familiar. These are then run to earth in a large melodic index similar to the one described by Dr. Jackson in White Spirituals.

The second point, that a "folk" and a "standard" version of the same tune may be co-existent, is one that, I think, was largely overlooked by Dr. Jackson. This is most strikingly illustrated in the case of the tune "Kambia." In Down East Spirituals 117 he says that this tune is found only in the Walker song-books, and, because of the A natural in the second phrase (the tune is in C minor), he postulates a Welsh origin. Since the A natural in question progresses to a cadence on G it has always seemed to me that this indicated a perfectly straight-forward modulation to the dominant, even though The Southern Harmony has F natural before the cadencing G. This suspicion was confirmed when I found "Kambia" in Lowell Mason's The Choir, 1839. Now The Choir is definitely not a book of folk-hymns, and "Kambia" is note-for-note the same except that it does have the F#, thus confirming the modulation. Just to show that this is no isolated instance, "Kambia" appears ten years later in The Presbyterian Psalmodist, compiled by Thomas Hastings; and in The Christian Minstrel, compiled by J. B. Aikin in 1856. In both cases it has the modulation to the dominant.

Many of the "standard" versions appear with different titles. We have already cited "Willoughby." The tune called "Elysian" in both The Southern Harmony and The Original Sacred Harp is called "Greenwood" in The Methodist Collection of Hymns and Tunes of 1849, a "standard" hymnal authorized by the General Conference of 1848. It is here attributed to E. Ives, Jr. This tune appears to have been pretty well known, for it appears in a series of little Sunday School books put out by T. C. O'Kane in the seventies under the title "Ives." This obviously derives from its composer Elan Ives, Jr., who with Deodatus Dutton brought out an American Psalmody in 1830.



Another of the tunes metamorphosed in the standard hymnals is the famous "Kedron," which as it appears in the shaped-note books is one of the loveliest of the folk-hymns, in E aeolian minor. It is called "Accmack" in The Methodist Harmonist of 1832, where it is harmonized perfectly conventionally, the addition of a sharp before the C in the second phrase making a modulation to the dominant.

The appended list, which is being added to all the time, shows 73 tunes to be known by two or more titles. Many of these alternative titles are not noted by Dr. Jackson, who after all was not looking for this. In fact, none of the examples thus far given have been. Further proof that many of these tunes were well-known to others besides the folk-singers is offered by The Story of the Hymns and Tunes, by Hezekiah Butterworth and Theron Brown, published in 1906, a volume that is in most libraries. Tunes such as "Ninety-third" (here called "Kentucky"), "Eden of Love," "Golden Hill" and many others are spoken of, not as confined to rural areas, but as being known and loved by the older people who would be reading the book and by their fathers and grandfathers.

The third topic, the incidence of German chorales in the books examined, offers one of those fascinating bypaths so easily trodden by the would-be scholar. There are not many of these chorales, but the ones that do occur are easily recognized. They are as follows:<sup>1</sup>

1. Freu' dich sehr O meine Seele (Bach 371 Chorales, no. 29) appears in Funk, Genuine Church Music, 1832, as, appropriately, "Germany" and less appropriately in The Methodist Collection of Hymns and Tunes and The Sacred Lute of 1854 as "Zadoc."

2. Es ist gewisslich an der Zeit (Bach 371, no. 260) is in The Old Hundred Collection of 1824 as "Monmouth" and in The Timbrel of Zion of 1854 as "Hymn by Martin Luther."

3. Nun ruhen alle Walder (Bach 371, no. 63) appears as "Aithlone" in both The Old Hundred and The Methodist Collection.

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1. I have not listed the many chorales found in the Church Harmony. The last section of this book has both German and English texts, and the chorales appear with both English and traditional German titles.

4. O Haupt voll Blut und Wunden (Bach 371, no. 74) is "Palestine" in The Old Hundred.

5. Nun danket alle Gott (Bach 371, no. 32) is "Harwich" in Timbrel of Zion and Sacred Lute. Lowell Mason's name is given as composer.

6. Liebster Jesu wir sind hier (Bach 371, no. 131) is "Nuremburg" in Timbrel of Zion and The Methodist Collection and The Sacred Lute. In the last two the source is given as "German," the Sacred Lute adding that the hymn was arranged by Dr. Mason.<sup>2</sup>

7. Wir Christenleut (Bach 371, no. 55) is "Munich" in the Old Hundred Collection.

Though none of the above tunes appear in the three shaped-note books under consideration, the Southern Harmony offers one small link with the Luthern chorales. The tune called "Morning Star" (SH 115) has for its text a very beautiful translation of the Nicolai "Wie schon leuchtet." One wonders how this text crept in among all those by Watts and Wesley. The tune, of course, bears no resemblance to the chorale.

Following is a complete list of the name variations that have turned up as of this writing. The author has no doubt that some have been missed and that many more will be found as more books are examined.

#### Abbreviations

- AnS Another Sheaf of White Spirituals, George Pullen Jackson, University of Florida Press, Gainesville, 1952.
- AUH American or Union Harmonist, William R. Rhinehart, Chambersburg, Pa., 1831.
- BH Beauties of Harmony, Freeman Lewis, Pittsburgh, Pa., 1814.
- ChH Church Harmony, Henry Smith, Chambersburg, Pa., 1841.
- DE Down East Spirituals and Others, George Pullen Jackson, J. J. Augustin, New York, 1943.

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2. This represents the only instance in which his humble disciple has ever found Dr. Jackson at fault in his scholarship. In his Another Sheaf of White Spirituals, p. 63, he lists "Nuremberg" as being in The Hesperian Harp of 1848, and says,

"The Hesperian Harp editor says the song is German. Its character leads me to agree, but I have not found it, tune or words, in the body of German religious song."

- GChM Genuine Church Music, Joseph Funk, Winchester, Va., 1832.
- KnH Knoxville Harmony, John B. Jackson, Pumpkintown, East Tennessee, 1840.
- MeHT Methodist Collection of Hymns and Tunes, New York, 1849.
- MeH Methodist Harmonist, 2nd ed., N. Bangs, T. Mason, New York, 1833.
- MoH Missouri Harmony, Allen D. Carden, Cincinnati, O., 1838.
- Musi Musical Instructor, John Dickerson, Jr., Philadelphia, Pa., 1818.
- NH New Harp of Columbia, M. L. Swan (reprint of 1867 ed), Knoxville, Tenn.
- OH Old Hundred Collection of Sacred Music, Boston, 1824.
- OSH Original Sacred Harp, Denson Revision, Haleyville, Ala., 1936.
- PrPs Presbyterian Psalmodist, Thomas Hastings, Philadelphia, Pa., 1849.
- PsC Psalmodist's Companion, Jacob French, Worcester, Mass., 1793.
- SF Spiritual Folksongs of Early America, George Pullen Jackson, J. J. Augustin, New York, 1937.
- Sac  
Mel Sacred Melodeon, A. S. Hayden, Philadelphia, Pa., 1849.
- SH Southern Harmony, William Walker (reprint of 1854 ed.), Philadelphia, Pa.
- SL Sacred Lute, T. E. Perkins, New York, 1864.
- SKyH Supplement to the Kentucky Harmony, Ananias Davisson, Harrisonburg, Va., 1825.
- TZ Timbrel of Zion, T. K. Collins, Jr., Philadelphia, Pa., 1854.
- UHC Union Harmony, William Caldwell, Maryville, Tenn., 1837.
- UHH Union Harmony, Oliver Holden, Boston, Mass., 1793.
- WS White Spirituals in the Southern Uplands, George Pullen Jackson, University of North Carolina Press, Chapel Hill, 1933.

## List of Alternative Titles

1. America: SH 27; OSH 36; BH 29; MusI 85; UHC 27; KnH 51; MoH 49; AUH 38; PrPs 366 (app); ChH 35; Sac Mel 119; is called Almanza in TZ 121.

DE 192 lists no other names for this tune.

2. Avon: alternative title given to Penitent's Prayer SH 290. As Avon it appears in TZ 85 and MeHT 334. The tune is called Martyrdom in modern standard hymnals.

DE 151 lists no other names.

3. Azmon: SH 181; NH 63 is called Denfield in SL 143. The same tune in 6/4 is called Asmon in PrPs 124 with the alternative title of Gaston.

Since this is a standard Lowell Mason tune it is not listed by Jackson.

4. Babe of Bethlehem: SH 78 is called Milton in KnH 84.

SF 51 lists neither the second name nor its appearance in KnH.

5. Beach Spring: OSH 81 is called Fount of Glory in SH 325.

Neither title is listed in the Jackson books.

6. Bellvue: OSH 72 is called Christian's Farewell in SH 334; Protection in NH 57, UHC 58, KnH 72, GChM 196; Huger in Sac Mel 198; and Foundation in modern hymnals.

DE 145 lists this tune as How Firm a Foundation, though there is a reference to UHC 58 where it is called Protection.

7. Bruce's Address: SH 132; NH 109 is called Wallace in GChM 184; Overton in TZ 275; and Friends of Freedom Swell the Song in Sac Mel 184.

WS 55 ff.

8. Canton: NH 103, UHC 20 is Interrogation in SH 249.

No Jackson reference.

9. Captain Kidd: SH 50, MoH 57 is called Green Meadow (Green Meddow, Green Meadows) in SKyH 20; KnH 120, AuH 15.

SF 142: no mention of the alternative title.,

10. Carnsville: OSH 109 is called The Christian in SH 26.

WS p. 211.

11. Charlestown (Charleston): SH 23; OSH 52, GChM 192, KnH 98 is called Bartimeus in PrPs 277, MeHT 129, SL 378.

DE 80 does not list the alternative title.

12. Christian Contemplation: NH 48, KnH 49 is called Faithful Soldier in SH 122.

SF lists it only as Faithful Soldier.

13. Christian Soldier: SH 45 is Humility in NH 112.

SF 68: no alternative title.



14. Clamanda (Clamandra): OSH 42, SKyH 47, UHC 63, KnH 109, AUH 44, ChH 111 is called Social Band in SH 112 and Ardella in TZ 52.

SF 93 does not list the appearances in SH or TZ though Jackson used these books, nor do the alternative titles appear.

15. Columbus: SH 55, OSH 67 is called Hopewell in NH 37, UHC 57, KnH 42.

SF 75 lists the tune as Columbus with all the above references but with no mention of the alternative title.

16. Cookham: SH 8, OSH 81, KnH 59, GChM 89, TZ 159 is called True Riches in SKyH 94, AUH 58.

This tune is not listed in the Jackson books.

17. Davis: SH 15, MoH 35 is called Beloved in SL 386, CH 243, Sac Mel 213.

SF 163 calls this Dulcimer or Beloved; it gives the SH reference though it does not mention the title Davis.

18. Deep Spring: NH 93, KnH 99, UHC 89 is called Longing for Home in ChH 95.

SF 35 lists the alternative title of Converted Thief which I have not yet come across.

19. Devotion: SH 13, OSH 48, AUH 2, SKyH 9, UHC 48, GChM 91, MoH 34, TZ 42, Sac Mel 25 is called The Penitent in PrPs 72.

SF 120 gives both titles.

20. Disciple: SH 123 is called Ornan in NH 182 and Ellesdie in modern hymnals.

This is not a folk hymn and is not listed by Jackson.

21. Dublin: SH 13, NH 129, GChM 55, MoH 27 is called Coleshill in BH 50, PrPs 112, TZ 60, ChH 51.

AnS 321 lists this without the alternative title.

22. Elysian: SH 100, OSH 139 is called Harrisonburg in AUH 9; Greenwood in MeHT 163 and Ives in SL 197.

DE 78 (100) lists no alternative titles.

23. Florence: OSH 121 is called Redeeming Love in KnH 65.

SF 82 does not list the appearance of the tune in KnH nor does it give the alternative title.

24. Garden Hymn: SH 90 is Baltimore in SKyH 53 and Bexley in TZ 304.

DE 158 and a similar tune called Ceylon in SF 132 lists several closely related tunes, among them Baltimore.

25. Gospel Trumpet: SH 271 gives the alternative title Woodstock. Under the latter title the tune appears in MeHT 28, TZ 69, SL 143.

The tune is not listed in the Jackson books.

26. Grieved Soul: OSH 448 is called Mercy in ChH (supp) 54.  
The tune is not listed in the Jackson books.
27. Hail Columbia: SH 141, MoH 141 is called Jubilee in SKyH 90.  
This is the well-known patriotic song and is not listed by Jackson.
28. Happy Matches: OSH 96 is called Willoughby in SH 277, MeHT 14; Willowby in MeH 136, TZ 246; and Few Happy Matches in BH 74, SKyH 31.  
AnS 137: the other titles are not mentioned.
29. Importunity: NH 60, KnH 66 is called Sweet Affliction in OSH 145, GChM 30, Sh 259; Greenville in MoH (supp) 20, TZ 79, ChH 184, and Absence in MeH 290.  
De 248 lists this as Rousseau's Dream. No other titles are given.
30. Indian's Farewell: SH 25, NH 134 is called Parting Friends in Sac Mel 143.  
Jackson does not list the tune.
31. In That Morning: SH 194 is called Sweet Morning in OSH 421.  
SF 168 under the second title. The SH appearance and title are not given.
32. Invitation: OSH 327, NH 178, PsC 70, BH 92, UHH 23, MoH 111, AUH 90 is called Old Devotion in SL 392.  
This is a fuguing tune and is not listed by Jackson.
33. Jefferson: SH 42, OSH 148 is called Pattonsburg in AUH 120.  
AnS lists the tune as Pattonsburg and does not give the first title.
34. Joyful: NH 141 is called Parting Hymn in TZ 298.  
SF 227 lists Parting Hymn, Joyful and O That Will Be Joyful for this.
35. King of Peace: SH 6, OSH 74, KnH 60 is called Valley in ChH 297 and Lovest Thou Me in Sac Mel 142.  
No Jackson reference.
36. Kingwood: SH 98, NH 83, SKyH 44, GChM 36, AUH 42 is called Nashville in OSH 64; Indian Convert (or Nashville) in SH 133; and Bonnell in ChH (supp) 22.  
DE 52: Sardinia; reference is made to SH 126.
37. Leander: SH 128, OSH 71, NH 61, UHC 66, KnH 67, MoH 129, TZ 100 is called Hillsborough in SKyH 127.  
SF 107: the appearance of the tune in SKyH is not noted nor is the alternative title given.
38. Kedron: SH 3, OSH 48, NH 45, GChM 165 is called Garland in AUH 8; Accomack in MeH 259; ChH 103. The latter gives Kedron as an alternative title.  
SF 57 lists neither of the alternative titles.

39. Liberty: SH 68, OSH 137, NH 98, MoH 66, AuH 116, SL 356, Sac Mel 64 is called Prosperity in MusI 26.  
This is a fuguing tune and is not listed by Jackson.
40. Liverpool: SH 1, OSH 37, NH 113, UHC 27, KnH 97 is called Augusta in GChM 119.  
SF 7 lists this as Liverpool or Solemn Address to Young People.
41. Lone Pilgrim: SH 256, OSH 341, NH 49 is called Missionary in MeHT 54 and Pilgrim's Repose in Sac Mel 213.  
SF 18 lists neither of the alternative titles.
42. Marietta: NH 90 is called Sweet Heaven in OSH 278.  
DE 116: the alternative title is not listed.
43. Middleton: NH 69 is called New Britain in SH 8, OSH 45; Gallaher in KnH 37; Solon in GChM 105; Redemption in TZ 90; Harmony Grove in Sac Mel 57.  
SF 135 gives all of these except Gallaher.
44. Miles Lane: NH 116, BH 114, GChM 122 is called Marlborough in MoH 67; Marlborough in PrPs 127; Holland in AUH 101.  
Since this is not a folk-hymn it is not listed by Jackson.
45. Mouldering Vine: SH 87, SKyH 105, AUH 87 is called Autumn in ChH 163.  
SF 22: Only the first title given.
46. Mullins: OSH 323 is a different rhythmic version of the tune called Nettleton in modern hymnals and Hallelujah in MoH 72.  
SF 101 lists this as Nettleton or Sinner's Call.
47. Ninety-fifth: NH 35, SH 27, OSH 36, BH 122, MoH 48, KnH 58, Sac Mel 57, PrPs 146, AUH 48 is called Refuge in TZ 70.  
This tune is not listed in the Jackson books.
48. Ninety-third: SH 7, OSH 31, NH 25, BH 122, UHC 39, KnH 35, GChM 125, MoH 31 is called Kentucky in PrPs 190, MeH 90, MeHT 307; Iowa in SL 177, and Zuar in TZ 107.  
DE 146 does not mention alternative names.
49. Plenary (Old Lang Syne): SH 262, OSH 162 is called Clover Green in SKyH 138, KnH 116, AUH 80 and Fairhaven in TZ 75.  
SF 128 does not list these other titles.
50. Pleyel's Hymn Second: NH 151, GChM 114, MoH 76, KnH 152 is called Devotion in MeH 45 and Brattle Street in PrPs 104, MeHT 124, TZ 95, ChH 61.  
This is not a folk-hymn so is not listed by Jackson.
51. Portuguese Hymn: OSH 223, SL 228, SKyH 78, MoH 120, PrPs 314, TZ 258, AUH 64 is called Oporto in BH 131, GChM 94.  
This is not a folk-hymn so is not listed by Jackson.

52. Primrose: SH 3, OSH 47, KnH 19, GChM 86, AUH 2, UHC 21, MoH 21 is called Twenty-fourth in BH 172, Twenty-fourth Psalm in ChH 61; Melody in PrPs 141; Chelmsford in MeHT 282.

DE 165 lists no other titles.

53. Rockbridge: SH 88, UHC 16, KnH 28, MoH 22, BH 139, PrPs 77, ChH 111, Sac Mel 23 is called Forest in MeHT 18, TZ 42, SL 386. This is also given as an alternative title in PrPs

AnS 204: listed as Rockbridge.

54. Samanthra (Samantha): SH 322, SKyH 16, AUH 10, SacMel 212 is called Zion's Pilgrim in GChM 142 and PrPs 303.

DE 119 lists this as Samanthra only.

55. Silver Street: SH 280, OSH 311, MoH 69, SL 379, MeHT 150, BH 156, SL 379, ChH 83, Sac Mel 117 is called Falcon Street in MeH 94 and Falcon Street or Silver Street in PrPs 182.

This is not a folk-hymn and is not listed by Jackson.

56. Soda: NH 67 is listed in SH 331 as Tender Care or Soda.

SF 121 lists this as Tender Care. The appearance of the tune in NH is not noted nor is the alternative title.

57. Soft Music: OSH 323 is called Palmyra in TZ 278 and Home in Sac Mel 232.

De 114 lists the origin only.

58. Star in the East: SH 16, KnH 40, Sac Mel 214 is called Hail the Blest Morn in ChH 297.

DE 182 lists the first title only.

59. Supplication: SH 5, GChM 110, MoH 26, AMH 5, UHC 14 is called Seasons in Sac Mel 36.

SF 105 mentions no other title.

60. Tamworth: NH 104, MusI 108, GChM 48, MoH (supp) 20, ChH 221 is called Compassion in AUH 108.

This is not strictly speaking a folk-hymn and is not listed by Jackson.

61. To Die No More: OSH 111 is called We're Going Home in SL 135.

SF 74 lists no other title.

62. Trumpet: SH 57, NH 77, OSH 149 is called The Chariot in ChH 272.

This tune is not listed by Jackson.

63. Warrenton: SH 94, OSH 145, NH 56 is called Pilgrim Stranger in TZ 302 and Female Pilgrim in Sac Mel 232.

SF 205 gives both of these.



64. Winter: SH 293, NH 101, MeHT 237, MeH 16, GChM 43, BH 179, MoH 51, PrPs 170, UHH 35, ChH 96 is called Staughton in MusI 119.

This is not a folk-hymn and is not listed by Jackson.

In addition to the above there are several further listings which for one reason or another I wished to separate from the above. These follow:

1. Concord: NH 46, Sh321, KnH 70, UHC 41 is quite like The Dying Christian OSH 123, but the second phrase is considerably different.

2. Consolation: SH 17 is very like the first part of the fuguing-tune McKay, OSH 433.

3. Heavenly March: SH 253 is obviously the same as Cleburne, OSH 314 though the third phrase (and the corresponding phrase in the repeats) is quite different.

4. Invocation: SH 193 is like Villulia, OSH 56 except for a change from duple to triple metre and a different second phrase.

5. Judgment: SH 47 is quite similar to Florilla, SKyH 24 and others.

6. Kedron: SH 3, etc. is very like French Broad, SH 265 except for the first phrase and a half.

7. Mouldering Vine: SH 87, etc. is very like Sons of Sorrow, OSH 332.

8. Pisgah: SH 80, OSH 58, UHC 23, KnH 56, GChM 104, MoH 59, AuH 19, ChH 83, Sac Mel 77 is called Covenanters in The Hymn Book (Presbyterian Church in the US, the USA, the United Presbyterian Church of North America and the Reformed Church in America, 1955) no. 153. This tune has had an interesting history. It apparently crossed the ocean to Scotland where it seems to have masqueraded as a bona fide psalm tune from Covenanting times. Millar Patrick, in Four Centuries of Scottish Psalmody, p. 188 ff, speaks of a present-century attempt to revive the older Scottish psalm tunes in a volume called Old Scottish Psalm Tunes. Many of the tunes contained in this book "were no older than the last century . . . a fair number were American. In the last class was one arch-deceiver named Covenanters."

9. The Teacher's Farewell: OSH 34 is called Heavenly Shore in Jasper and Gold, a little Sunday School book compiled by T. C. O'Kane. The copy I examined had lost its first page, but it would seem to date from the 1870's.

# THE TWENTY-SIXTH ANNUAL MEETING OF THE TENNESSEE FOLKLORE SOCIETY

The twenty-sixth annual meeting of the Tennessee Folklore Society was held on November 12 at the Student Center of George Peabody College for Teachers in Nashville. The more formal program was preceded by a convivial quarter of an hour when those attending the meeting enjoyed coffee and doughnuts offered them with the compliments of George Peabody College.

The events of the day were as follows:

## Morning Session

- 10:10 Welcome -----Dean Felix Robb
- 10:20 Folk Rimes of Southern Children -----Dr. John E. Brewton  
(The paper was read by Mr. Jack Solomon)
- 10:35 The History of the 5-String Banjo ----- Mrs. Earl Scruggs  
(The paper was read by Miss Edna Martin)
- 11:00 A Program of Folk Songs ----- The Peabody Madrigalians  
Dr. Irving Wolfe, Director
- 11:30 Field Trips in the Southern Mountains ----- Dr. Vernon H. Taylor
- 12:05 Announcements; Committee Appointments  
Resolutions Committee: Dr. William W. Bass  
Nominating Committee: Dr. T. J. Farr; Dr. Gordon Wilson; Dr. Susan B. Riley,  
Chairman  
Arrangements Committee: Dr. Gordon Wood; Dr. William J. Griffin, Chairman
- 12:10 Lunch

## Afternoon Session

- 1:10 The Mountain Woman (monologues) ----- Miss Irene Bewley
- 2:00 Demonstration of Folk Instruments and Songs ----- Mr. John C. McConnell
- 2:30 Old-time Fiddling ----- Mr. Wayne Owen
- 2:40 Tune Detecting in Nineteenth Century Hymnals ----- Miss Dorothy Horn
- 3:00 Recordings of Tennessee Play-party Songs, arranged by  
Billy Jack McDowell
- 3:20 Business Meeting
- 3:50 Adjournment

In his report at the business meeting, the treasurer announced that the current bank balance of the Society is \$1,405.52. The secretary reported that the paid subscriptions to the Bulletin were at an all-time high: 221. He asked members to aid in selecting appropriate photographs for the covers of the Bulletin.

Three motions were made by the secretary of the Society and were (after discussion) adopted without dissenting votes. The motions were as follows:

1. That the Society accept the invitation of the Cooperative Recreation Service to co-sponsor an album of Tennessee play-party songs arranged by Billy Jack McDowell, the co-sponsorship to involve only
  - A. allowing the use of the name of the Society on the label of the disc and in descriptive material to be distributed by the Cooperative Recreation Service; and
  - B. authorizing the secretary and the treasurer of the Society to take orders from members who may wish to purchase the discs at the price of \$1.00 each, with the understanding that the Society will subsidize such purchases by reimbursing the Cooperative Recreation Service for the cost of mailing in the amount of 15 cents per disc.
2. That the Society contribute to making possible the publication of Dr. George Boswell's collection of Tennessee folksongs by offering Dr. Boswell a subsidy of \$300.00, to be available to him when he signs a contract with a publisher that engages to bring out an edition of his material.
3. That the Society adopt the proposal for the establishment, in cooperation with the Kentucky Folklore Society, of a "Folk Life Council, with such purposes and provisions as were outlined in TFS Bulletin for December, 1959.

Without formal motion, but by general agreement, it was left to the incoming president to appoint three of our members to represent the Society in the "Folk Life Council."

On the recommendation of the Arrangements Committee, the Society voted to accept the invitation of East Tennessee State College to hold its twenty-seventh annual meeting in Johnson City on the second Saturday of November in 1961.

The following slate of officers for 1961 was recommended by the Nominating Committee and was unanimously elected by the members at the business meeting:

President, Dr. Gordon W. Wood, University of Chattanooga, Chattanooga  
 Vice-president, Mrs. Charles F. Bryan, McMinnville  
 Treasurer, Dr. William W. Bass, Carson-Newman College, Jefferson City  
 Secretary-Editor, Dr. William J. Griffin, George Peabody College for  
 Teachers, Nashville

The resolutions proposed by Dr. William W. Bass and adopted by the Society were as follows:

THE TWENTY-SIXTH ANNUAL SESSION OF THE TENNESSEE FOLKLORE SOCIETY  
 HAVING COME TO A CLOSE, BE IT RESOLVED:

That we express our sincere thanks to Peabody College and Dr. Griffin for truly old-fashioned Southern hospitality in receiving the Society in its twenty-sixth annual meeting, and to Dean Felix Robb for his gracious words of welcome.

That we thank Mr. Solomon as reader of Dr. Brewton's stimulating paper on Folk Rimes of Southern Children, which took us back to the varied emotions we had in childhood as we played and occasionally got "mad" enough to "take our pretties and go home."

That we thank Miss Martin for her excellent reading of Mrs. S cruggs' fine paper immortalizing the five-string banjo and its distinctive contribution to folk music.

That we remind ourselves of the rich contribution of Dr. Wolfe and his Madrigalians to many Society sessions, and that this year's contribution was certainly one of the best of all.

That we express encouragement to Dr. Taylor in his "jeeping odyssey" through the Southern mountains.

That we resolve to have another visit with the Mountain Woman through the capable interpretation of our distinguished Miss Bewley as soon as possible.

That we thank Mr. McConnell for his living museum of musical instruments used among the folk to produce their exquisitely plaintive melodies of sadness and the sprightly ones of joy.

That we hope to hear more from Mr. Owen and his guitarist who made practically all of us want to "hop," and to Mr. McConnell who "refit" the Battle of New Orleans.

That we express appreciation to Miss Horn for sharing her very interesting researches into nineteenth-century hymn tunes.



That we thank Dr. Griffin for presenting Mr. Paul Clayton, a visitor, who pepped us up with a fast tune on the Appalachian dulcimer belonging to Mr. McConnell, also, for playing a tape made by Billy Jack McDowell, whose work, along with that of his parents, was briefly but effectively introduced by Dr. T. J. Farr.

That we express regret that Mr. Charles Gardner and Mr. and Mrs. Kukler could not be present to take part on the program.

Respectfully submitted,

W. W. Bass

#### WHO? WHAT? WHEN? WHERE?

(Anyone who knows of an event or activity that ought to be listed in this department of the Bulletin is urged to write to the Editor, William J. Griffin, at George Peabody College for Teachers, Nashville 5, Tennessee.)

#### I. Folk Festivals, Seminars and Workshops, and other Meetings of Folklore Groups

December 2, 1960. Forty-ninth Annual Meeting of the North Carolina Folklore Society, in the Sir Walter Raleigh Hotel, Raleigh, North Carolina.

December 27, 1960. Meeting of the Popular Literature Section (Comparative Literature 2) of the Modern Language Association of America, in the Bellevue-Stratford Hotel, in Philadelphia, Pennsylvania, from 8:45 to 10:00 a.m.

December 29, 1960. Annual Meeting of the American Folklore Society, in conjunction with the convention of the Modern Language Association of America, in the Bellevue-Stratford Hotel, in Philadelphia, Pennsylvania; hours: from 8:45 a.m. to 5:00 p.m. Information: Professor Tristram P. Coffin, University of Pennsylvania, Philadelphia, Pennsylvania.

December 29, 1960. Year-end Camp of the New Hampshire Folk Dance Group. Information: Mrs. Ada Page, 182 Pearl Street, Keene, New Hampshire.

August 28 to September 3, 1961. Fourteenth Annual Conference of the International Folk Music Council at Laval University at Sainte Foy, Quebec. Information: Miss Renée Landry, Canadian Folk Music Society, National Museum of Canada, Ottawa, Canada; or Miss Maud Karpeles, Secretary, International Folk Music Council, 35 Princess Court, Queensway, London, W. 2, England.

II. Tennessee Crafts and Craftsmen. (See the Bulletin for March, 1960, pp. 21-24.)

III. Competition deadlines.

April 15, 1961. Entries of folklore studies to be considered for the Chicago Folklore Prize (cash award of about \$50.00) must be submitted to the Chairman of the Department of Germanic Languages and Literatures, the University of Chicago, 1050 East 59th Street, Chicago 37, Illinois.

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#### EVENTS AND COMMENTS

IRENE BEWLEY, whose monologs representing mountain people were so enthusiastically appreciated at the Annual Meeting of the Society, has recently published a booklet entitled This, That and T'other in Southern Hill Country. It contains a wonderful collection of dialogs and characteristic "ol' sayin's." Most of the dialogs have narrative interest as well as the virtue of representing tangy characters. Some comments by Miss Bewley on hill-country life and speech make the booklet all the more valuable.

This, That and T'other sells for 50 cents. The publishers are Coleman's, 124 Cruze Street, S. E., Knoxville, Tennessee. Readers of the Bulletin are urged to get copies of Miss Bewley's little book.

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ORDERS CAN NOW BE TAKEN by the Treasurer or the Secretary of TFS for Billy Jack McDowell's recording of "Tennessee Play Party Songs." Members of the Society may purchase copies of the long-playing record for \$1.00 each, which is less than the regular price of the disc. The reduced price has been secured by the Society's guaranteeing a small subsidy for each purchase made by its membership. The record is produced by the Cooperative Recreation Service, of Delaware, Ohio. It is co-sponsored by our Society.

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INDEX OF AMERICAN FOLK LEGENDS. The newly created Center for the Study of Comparative Folklore and Mythology at the University of California at Los Angeles has announced the preparation of a standard index of American folk legends, under the direction of Wayland D. Hand. In addition to treating the predominant Anglo-American stocks of legendry, the staff of the Center will also index foreign stocks that have lived on in the new homeland. The Center will be grateful for bibliographical references to deposits of local legends of all kinds, and also saints legends, particularly such as may be found in ephemeral publications and other fugitive sources.

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DR. HERBERT HALPERT, who has long been a member of our Society and a contributor to our Bulletin, is this year a Visiting Professor of English and Consultant in Folklore at the University of Arkansas. On leave from his duties as Dean of Blackburn College, Dr. Halpert prefaced his work at Arkansas by spending a summer in Europe. The European adventure was made possible by a travel grant from the American Council of Learned Societies. In July, Dr. Halpert attended the Thirteenth Annual

Conference of the International Folk Music Council in Vienna, and in early August he was the American representative in the Folk Tale Group at the Sixth International Congress of Anthropological and Ethnological Sciences in Paris. An outcome of the Congress in Paris was the organization of the International Society for Folk Narrative Research.

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THE INSTITUTE OF FOLK MUSIC at the University of North Carolina is described in the Summer issue (III, 2) of The Folklore and Folk Music Archivist. The same issue carries a report by Jan Harold Brunvand on "Sources of Texts for Comparative Studies of Tales."

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EXAMPLES OF FOLK SPEECH IN KENTUCKY are presented by J. Huston Westover in the Fall number (XXXVI, 3) of Mountain Life and Work under the title, "Elizabethan Spoken Here."

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NORTH CAROLINA FOLKLORE for December (VIII, 2), is, as usual, packed with interesting items. Among them is a list of suggested titles for "A Paperback Folklore Library for \$25.00." W. Todd Reece, in the same issue, discusses "Mores of Mountain Music." Beverly and Myron Levenson report "Some Southern Folk Remedies and Related Beliefs." Heath Thomas presents "Alec Whitley: The Man and the Ballad."

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THE SEVENTH VOLUME of Names in South Carolina is now being distributed by the Department of English of the University of South Carolina.

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THE FALL ISSUE OF MIDWEST FOLKLORE (X, 3) contains "More Jewish Dialect Stories," reported by Richard M. Dorson; Ruth Ann Musick's collection typifying "The Trickster Story in West Virginia"; and a discussion of "Immigrant Folklore" by Elli Kaija Kongas.

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R. S. BOGGS (assisted by Sarah Elizabeth Roberts) has offered in the March, 1960, number of the Southern Folklore Quarterly his final contribution to the continuing series of annual folklore bibliographies. In the future, the preparation of the annual bibliography will be in the hands of Professor Américo Paredes of the University of Texas.

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THE SOUTHERN FOLKLORE QUARTERLY for June (XXIV, 2) carries a collection of "Proverbs in the Plays of Beaumont and Fletcher" by Archer Taylor. This collection supplements that published by Professor Taylor in the TFS Bulletin for June, 1957 (XXIII, 2). The same issue presents E. G. Rogers' discussion of "Birdlore in the Poetry of Tennyson."

The September SFQ (XXIV, 3) offers, among other useful articles, a discussion by J. Russell Reaver on "Teaching Folklore to College Students."

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THE MOST RECENT ADDITION to the University of California's Anthropological Records is entitled "Pagan Rituals and Beliefs Among the Chontal Indians of Oaxaca, Mexico." The author is Pedro Carrasco.

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A LOCAL BALLAD, "Caines Creek Distillery," is reported in the July-September issue (VI, 3) of the Kentucky Folklore Record.

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FILMS FOR ANTHROPOLOGY, a catalog of 16 mm. films for rent or sale by the Audio-Visual Center at Indiana University, lists several items that would be of great interest to folklore classes or other groups concerned with folk life.

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STARDAY RECORDS, Box 115, Madison, Tennessee, has supplied the Secretary of the TFS with an extensive list of records (45 rpm and 33-1/3 rpm) of "country and gospel" songs at very reasonable prices.

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FOLKSONG RECORDINGS on 33-1/3 rpm discs now available for purchase from the Music Division of the Library of Congress include the following titles:

- "Versions and Variants of 'Barbara Allen'" (AAFS L 54)
- "Folk Music from Wisconsin" (AAFS L 55)
- "Songs of Michigan Lumberjacks" (AAFS L 56)
- "Child Ballads Traditional in the United States (I)" (AAFS L 57)
- "Child Ballads Traditional in the United States (II)" (AAFS L 58)

The price for each disc is \$4.50 plus mailing charge.

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Wayne Shumaker, Literature and the Irrational: A Study in Anthropological Background. New York: Prentice-Hall, 1960. xii + 275 pp. \$6.50.

Professor Shumaker is concerned with the language of literature as it reflects the patterns of the primitive mind. Hence he turns to psychology and anthropology in an attempt to resolve these literary questions. As a result his study might seem strangely unliterary, but such an impression would be false. He cogently shows how savage perception develops naturally into aesthetic contemplation in an evolutionary process.

In both the primitive and sophisticated reader, Professor Shumaker says, the entire psyche is involved in much the same way during moments of artistic absorption. Such aesthetic contemplation includes the irrational perceptions which are residual from primordial experiences in a kind of unconscious reservoir like Jung's racial psyche. This is the raw material for dreams and literature. Different races develop psychic habits crystallized in peculiar modes of speech and forms of language. Their various concepts of tragedy, comedy, epic, and lyric reflect their great range of psychic response.

Thus Professor Shumaker's study is at once historical and theoretical. It traces both linguistic and fictive developments, and it postulates a theory of the irrational (primitive modes of response) in aesthetics. The book is an invaluable contribution to its field.

--George Ross Ridge  
Georgia State College  
Atlanta, Georgia



Carol Erwin with Floyd Miller, The Orderly Disorderly House. New York: Doubleday and Company, 1960. \$3.95.

You find folklore in the strangest places! I must admit that most readers of this madam's memoirs will not be looking for folklore, but there it is anyway.

Carol's early years (14-18) were spent as a hobo during the depression. She is aware, as she writes, that many of the terms of that day are not standard ones, so she explains:

We had our own language. A bed roll was a bindle, and so a guy who carried one was a bindle stiff. A suitcase was a turkey; where we made camp was the jungle; a dirty man was a grease ball; a beggar a panhandler; a farmer a scissorbill; to steal washing off a line was to gooseberry it; the sermons heard in mission halls were angel food and the guys who listened were mission stiffs.

Since our means of transportation were railroads, we had special words about them, too. A locomotive was a hog; a tender a battle wagon; a caboose a crummy; a freight car a rattler; refrigeration car a reefer; a freight train a drag; a fast freight a manifest. An engineer was a hoghead, a conductor a con, a brakeman a brakie, and a section hand a gandy dancer.

It is interesting to note that when she meets an ex-convict, he uses terms for "police" and "cigarette" that are unfamiliar to the hobo:

"Hi. I thought you'd missed the train."

"Almost did. That screw was after me."

The match flickered out and we were in darkness. "Screw?"

I asked.

He hesitated a moment. "I mean, that cop."

"Oh, I never heard one called a screw before."

"How about a tailor-made?" he said, changing the subject.

Her life as a madam caused her to use terms in this book that she never explains, but perhaps they are better known than the hobo terms, as she presumes. The following words and phrases are from the dialogue; the explanations are inferred.

A 'B' drink. (It's a strong brew of tea that looks like whiskey, and is served to the girls whose escort pays for whiskey.)

"Don't get the idea of turning any tricks with the customers." (As a wine girl, Carol could sell drinks only; she couldn't work as a prostitute.)

"He was working her over." (He was beating her severely.)

"I'm no hustler, I want to run the house, be the madam." (Carol was not a prostitute; she was a business woman.)

"You gotta have a front." (You need a cover-up, a pretended business.)

"Cooncan." (A gambling game.)

"I always kept a sap ... I sapped him before the blow could land." (A sap is a weapon made from a stocking filled with buckshot and tied with a string.)

"One night I came out of the movie house with a couple of casers." (This term I cannot explain.)

"They picked me out of the mud and led me into a blind pig to wash me off." (A place where bootleg whiskey was sold during Prohibition.)

"I've had girls who got uppity and wouldn't turn a straight trick. They'd do nothing but French because it was easier on them." (A "straight trick" was regular sexual intercourse; "French" involved oral contact.)

"She wants to turn out. So I'm turning her out. Why don't you give her a try?" ("To turn out" equals "to become a prostitute.")

While on a trip to Alaska, some old timers played a trick on Carol by telling her what is apparently a "traveling anecdote" of the frozen North. There is great hilarity when Carol believes the story, proving she is a "tenderfoot." The tale goes like this:

"There was a iceberg there, and that saved my life," he said. "If it hadn't been for them ice worms I woulda starved, sure."

"Ice worms?" I exclaimed, never having heard of such things.

He nedded solemnly. "That ice in them icebergs has laid there fer years, never thaws out; it's dead ice and worms begin to grow inside the little air streaks and pockets. Ya cut 'em out and eat 'em. Kinda bitter and they don't kill easy, but yer glad to get 'em."

Well, that's about all the book has for one interested in folklore only.

--James Byrd  
East Texas State College  
Commerce, Texas

George Korson, Black Rock: Mining Folklore of the Pennsylvania Dutch. Baltimore: The Johns Hopkins Press, 1960. \$7.50. xi + 453 pp.

While enjoying a Guggenheim Fellowship award in 1957, Mr. Korson had an opportunity to extend his comprehensive collection of the folklore of the Pennsylvania Dutch in the anthracite mining region. By examining local records, he also compared the traditional stories with verifiable history. Organized and edited, the results of much of that work appears in the book here reviewed.

Mr. Korson, in a preface to the volume, announces that he has adopted "the functional view of folklore, in which the folk receive equal attention with the lore." In other words, he has tried to present the lore as a part of the sub-culture that produced it and as a lively aspect of the heritage of the people who preserved and modified it. Such reporting in depth is promising, and it sometimes gives significance to Mr. Korson's chapters that would otherwise be difficult to suggest. Unhappily, the method also leads, on occasion, to flat and dull writing.

Logic, no doubt, dictated that this book should open with the stories of how the Pennsylvania anthracite was discovered. Mr. Korson's conscience as a scholar presumably dictated that he trace the stories in detail to their ultimate sources in fact. It happens, however, that such an opening is not calculated to excite in the non-Pennsylvanian an overwhelming urge to read farther.

It would be too bad, however, if such a reader allowed himself to be too easily discouraged. There is wealth of material here that can interest and inform anyone. There is a chapter section, for instance, on what might be called witching for coal. There are sketches of life on the "World's Largest Canal System." There are legends of violence, and there are stories that reflect the humaneness of the folk. Some of the chapter titles indicate subjects that will appeal to general readers: "Folk Speech--The Dutch Dialect," "Courtship and Marriage Customs," "Folk Medicine," "Religious Lore," "Spooks, Spoofs, and the Devil."

The last chapter records folk songs and ballads of the region. Mr. Korson gives the musical notation for most of the songs he reports. Some of the texts are in the Pennsylvania Dutch dialect, with English translations.

Black Rock is a solid contribution to the growing library of portraits of the American folk.

--W. J. G.

George Korson, ed., Pennsylvania Songs and Legends. Baltimore: The Johns Hopkins Press, 1949; second printing, 1960. \$7.50. 474 pp.

This second printing of what amounts to a symposium on more than a dozen distinct aspects of Pennsylvania folk life is being brought out to accompany Mr. Korson's recently published Black Rock: Mining Folklore of the Pennsylvania Dutch. The two books are of similar size and format, and they make a handsome complementary pair on a folklore bookshelf.

Mr. Korson himself not only supplied the introduction to the reports in Pennsylvania Songs and Legends but also wrote the chapter on "Coal Miners." Other contributors are such well known folklorists as Samuel Preston Bayard, who has studied the "British Folk Tradition" in Pennsylvania, and Henry W. Shoemaker, who has dealt with "Central Pennsylvania Legends." The collection of essays, all of which offer copious examples of

narratives and of songs with musical notations, cover such other subjects as "Amish Hymns as Folksongs," "Pennsylvania German Songs," "Fike County Tall Tales," "Canalllers," "Oilmen," and the "Folk Songs of an Industrial City" (Pittsburgh).

A book of this sort defies simple characterization. It is, naturally, uneven in quality and appeal to readers. It cannot, however, be praised too highly as an example of cooperative enterprise in representing the scope of folk life in a particular region. It will surely retain an honored place among publications on American folklore.

--W. J. G.

Harriette Simpson Arnow, Seedtime on the Cumberland. New York: The Macmillan Company, 1960. \$7.50.

Only the purists write books, or claim that they do, which tell you nothing of the author. Harriette Simpson Arnow in Seedtime on the Cumberland tells you much about herself in the most unassuming manner; and, after you have read her book, you have a desire to meet the kind of a person who could tell you so much and yet leave untold so much that you still wish to know. The personality of the author accounts for much of the delight this volume can give.

The area included in the study basically is the boot formed by the stretch of land between the Cumberland and Tennessee rivers, from East Tennessee across the Cumberland Plateau to the confluence of these rivers with the Ohio. We are directed to look into that early half century which saw the settlement of East Tennessee and Kentucky and was followed by those powerfully moving forces which went deeper into the frontier of the Cumberland Settlements. The meticulous research was not done, however, to reveal one period or one topography, but rather to reflect upon a series of circumstances to show how certain conditions and influences tend to determine the patterns of living. "It is not so important," as the author would point out, "what happens to a people, but rather what they were doing when it happened." Miss Arnow indicates that the majority of whites killed by Indians were not killed in battle but as they felled the forest, hunted for food, or carried water from the spring. "It was the land. Men risked their lives and those of their children to hold the strips of creek bottom and steeply rising timbered hills."

The author pieces together threads of evidence from court records, grants, wills, etc., which bring to light characters and incidents as interesting and vital as research can make them, and especially to create a climate of better understanding of transpiring events. Racial background and objectives are evaluated in the light of rival claims in the new frontiers of the West--particularly those of the French and the English--and within certain of those groups such as the Scotch, the Irish, the German--and, of course, always the Indian.

The idea is developed that the pioneer or the frontiersman was not a particular type such as trader, hunter, land speculator, farmer, etc., but rather that there was a period of "The Long Learning" in which he was something of each of these in turn. However, the French were not farmers, and could not stay. The frontiersmen were artists in the use of the broadax, skinning knife, scraper, hoe, froe, auger, awl, adz, and other



tools, but mostly they had a knowledge of the woods.

This is also the story of leaders--Robertson, Walker, Shelby, Jennings, Boone, White, Mansker, Bledsoe, Henderson, Rains, Stone, DeMonbreun, Altakullakulla, Wallen, Castleman, Buchanan, and others.

Interesting light is thrown on the activities within and without the blockhouse and the frontier home--the structures, the furnishings, the food and clothing, and the intimacy of early family relations. The importance of dogs in Indian frontier warfare is stressed.

The nearer statehood after the Revolutionary War, the more difficult was life in general in the newer and more remote frontier communities such as the Cumberlands. There was also general resentment of the service land grants to Revolutionary War soldiers which quickly gave rise to numerous abuses and inequities.

Real nostalgic feeling is comprehended in such chapters as "Silk Handkerchief and Feather Beds" and "Around the Family Hearth." The chapter on "Rocks and Earth," reviewed by Madeline Kneberg of the University of Tennessee, is invaluable to such a study.

The frontier required a combination of woodcraft, courage, and endurance, seasoned by something like personality that is "long-learned." Seneca snakeroot may never have cured a single case of snake bite, but a man with faith and a bit of dried Seneca was never afraid to sleep in rattlesnake country. His faith did not stop at Seneca snakeroot, but went on, encompassing himself and other men around him."

--E. G. Rogers  
Tennessee Wesleyan College